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ART AND MUSIC.

Vol. I.

No. 8.

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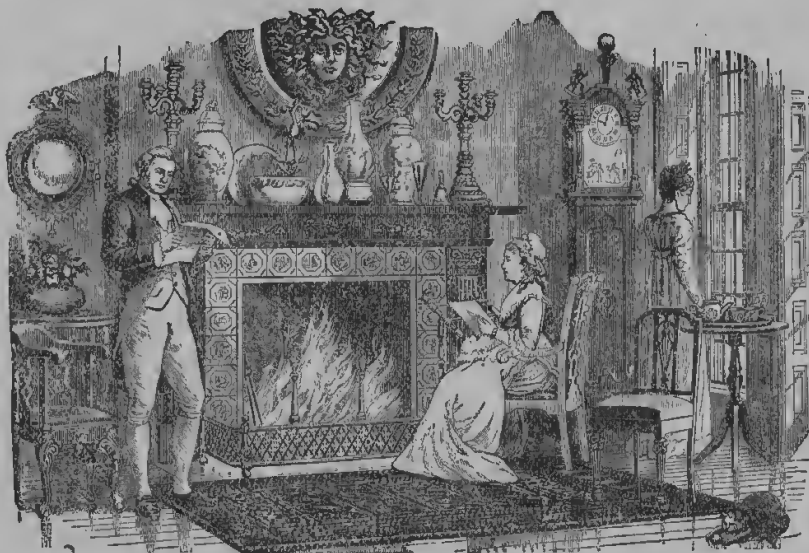
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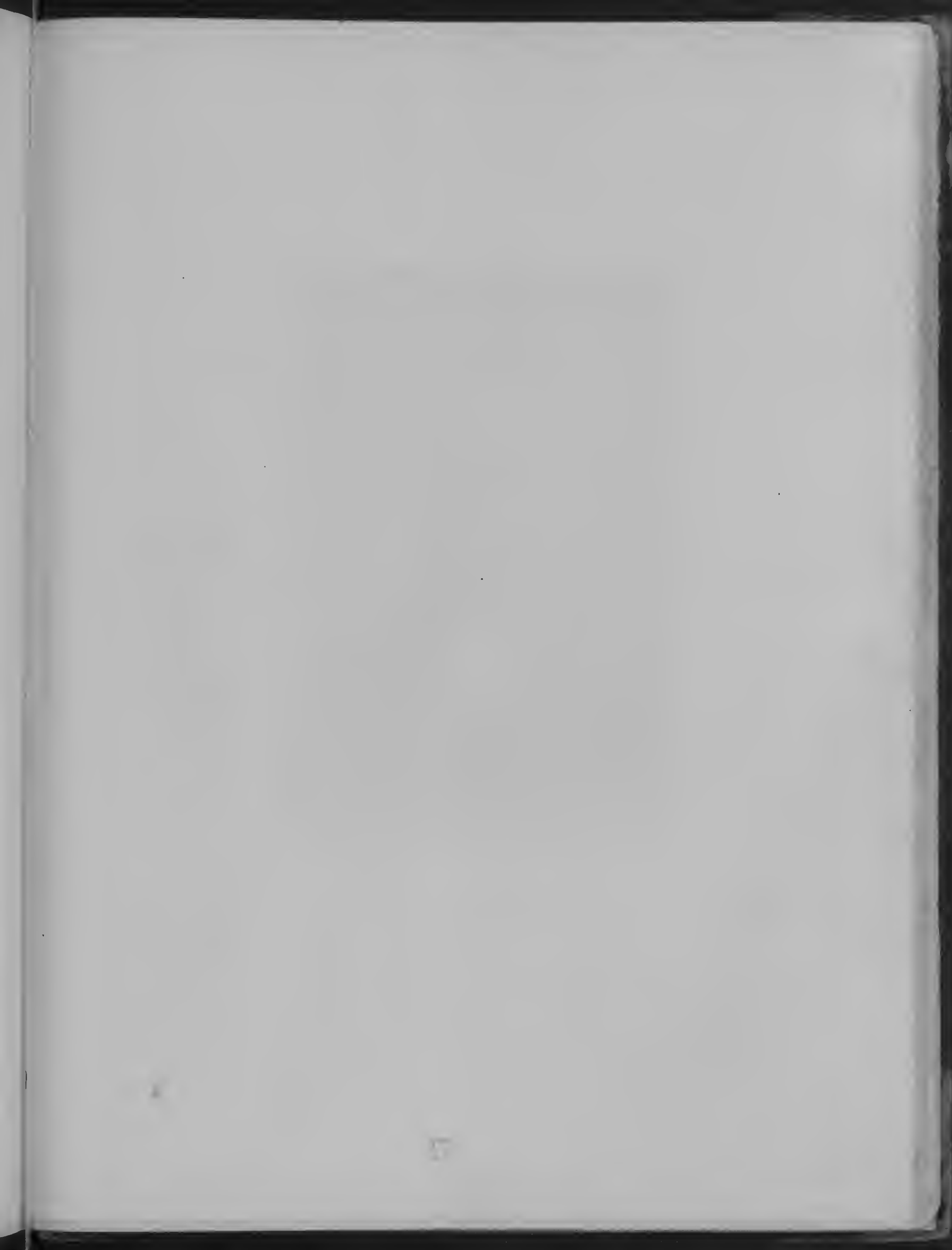
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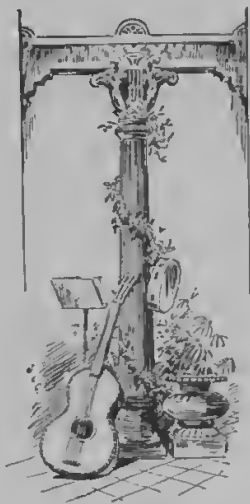
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COL. FONAN

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OUR LOCAL ART TREASURES.

PART SECOND.



THE last number of ART AND MUSIC gave our readers a glimpse of the important collection of Mr. JOS. G. CHAPMAN, on Lucas place, with etchings of some seven of the more important pictures, and we now make continued notice of others as prominent as those in our last.

There are few Millais in America, his composition pieces being few in number, and firmly held in the great collections of Europe, from which they are rarely enticed. In the center of the south wall, hangs his celebrated picture "The Widow's Mite" (34x48 inches), by John Everett Millais, R. A., which would in itself, to the cultivated connoisseur, form a gallery of art. A poor woman with her milliner's box upon her arm, is dropping a penny into the poor box of the Hospital, where presumably her husband died. The great artistic strength and power of the master is shown in the face, where sorrow, suffering and holy trust have left their mark. It is an English face and the expression of sadness and sweetness combined is a triumph of genius.

The work was engraved in 1862 by Cousins, with its companion piece the "Gambler's Wife." They are of that pre-Raphaelite school, which was formed in 1849 among the English artists, and of which Millais was the head, with Holman Hunt and Dante Gabriel Rossetti but recently deceased, distinguished associates.

Millais' place among his school has been as unique, as prominent. Since 1852, when he was elected an associate of the Royal Academy, he has grown in artistic stature, and in popular estimation he stands to-day at the very head of his school. Millais was born in 1829, and from very early youth displayed his artistic nature. At the age of nine he gained a medal from the Society of Arts, and when twenty-seven years of age, exhibited his first picture at the Academy.

On an easel, in the Gallery, stands a celebrated picture, a water-color drawing by J. M. W. Turner, R. A., the founder of the school of water-color painters of England. This work is his "Dover" (16½x24 inches), painted in 1822, and exhibited in the Royal Academy of that year.

This picture is one of his few *finished* works and as such is a treasure in art which would hold high place in any collection in the world. The power of the master is seen in the perfection of motion, in its action—the rush and swash of the water—the boats moving forward and responding to the action of the waves beneath them—the flow of the drapery



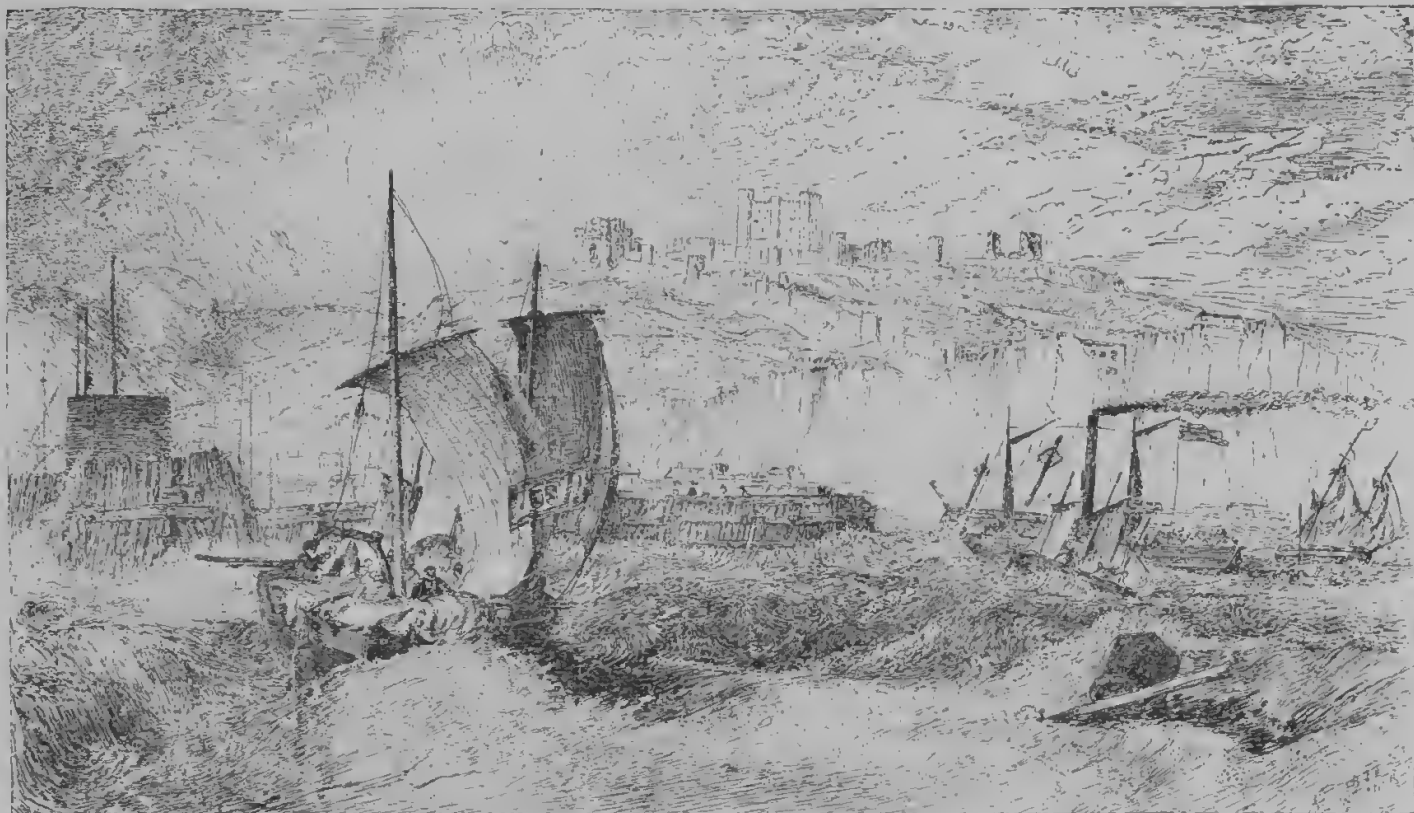
JOHN EVERETT MILLAIS, R. A., PINX.

GAIL GUTHRIE, DEL.

THE WIDOW'S MITE.

in sails and flags—the wondrous effects of light, from the gathering wind-storm mirrored in the waves, to the light and varied shades of white upon the chalky cliffs. Every detail of the picture is worked out in perfection, which will be a revelation to many, who are only familiar with the unsatisfactory studies, which at first, often mean so little, but on greater familiarity and study develop admiration and charm.

Turner, who was born in 1775, and died in 1851, was of humble parentage. At a very early age he developed artistic talent, and at the age of eighteen illustrated several works. The brilliancy and singular fidelity of his finished work began to attract attention and most favorable criticism. In 1799 at the early age of twenty-four he was elected an associate, and three years later an academecian. His work has covered a great variety of subjects, showing an intimate knowledge and study of nature in her every phaze: from elaborated detail and treatment of color, ranging from tropical brilliancy, to sobriety,



J. M. W. TURNER, R. A., PINX.

CARL GUTHERZ, DEL.

DOVER.

approximating to coldness. By Ruskin and many other critics he is esteemed a greater master than Claude Lorraine. The eminent Dr. Waagen, a critic of accepted position and ability, declares that no landscape painter has yet appeared, with so great a versatility of talent as Turner, and save in his technical work, he pronounces him the greatest artist in his peculiar department of all times.

To the left of the main entrance hangs the grand work of the Chevalier Hy Von Angeli, painted in 1870, called "Defending His Honor," (46x64 inches) a glorious masterpiece, strong and tragic in its action, brilliant and varied in its coloring, with a delicacy of finish in face and feature, scarcely excelled even by Bargue himself. In technique, in drawing, in perspective there is power and worshipful genius, worthy the high position of the author. Von Angeli, for a long time the head of the Academy in Vienna, is now resident of London, and for some years past has only done work in portraiture, amidst an exalted clientage. His few composition pieces are most highly valued and this very work before us is his *chef d'œuvre*.

Eminent among this collection of notable pictures is the powerful work of De Neuville. "The defense of the gate at Longboyseau" (34x54 inches) painted on a special commission for Mr. Chapman in 1878. The scene is from an incident in the late Franco-Prussian war, in which the artist himself took part as an officer of artillery. The German army are advancing in force on the right, when at the gate of the old Chateau Malmaison, they are



H. VAN ANGELO, PINX.

J. M. BARNSEY, DEL.

DEFENDING HIS HONOR.

confronted by a detachment of French artillery, who heroically sacrifice themselves in a determined effort to arrest the enemy's progress, until their companions can escape with the last gun of a battery.

The great genius of DeNeuville is here displayed, in his rendition of *action*, in masterly and varied form. The cannoniers pushing at the wheels, are superb in their perfection of movement — the young lieutenant, from his horse, full of anxious solicitude — the group at the gate, are all pictured in tragic, strong and life-like action. Wood and sky, landscape and figure attest the genius of this great master. His "Defense of Rourke's Drift," painted for the British government, has been on exhibition for two years in London, where it has excited a national interest and admiration, being visited by thousands monthly.

No one who visits this collection will soon forget Boughton's charming picture, "Hester Prynne" (28x46 inches) the heroine of Hawthorn's "Scarlet Letter." The sadness of her darkened life, the look of calm heroic self-sustaining power speaks from her face, as she moves in her self-appointed mission of charity—the refuge and consolation



DE NEUVILLE, PINX.

J. M. BARNSLEY, DEL.

THE DEFENSE OF THE GATE AT LONGBOYEAU.

of a lofty spirit, whose self-sacrifice and womanly devotion has been so wondrously portrayed by author and artist.

In the alcove are two works of especial merit. One a most charming flower picture (31x40 inches) the masterpiece and largest composition of Jean Robie, which was exhibited at the Exposition of 1878 in Paris, and there received high honors. It is pronounced by able writers and critics to be unequalled as a composition of its kind.

Its vis-a-vis is a characteristic and strong work by E. Nicoll, A. R. A., called "A Capital Day for Trout"—a happy and pleasing example of this famous artists best work.

In the drawing room opposite, is a collection of pictures in oil or water-color drawing of rare excellence and worth. A large canvas by Leuben, of Munich, called "Ash Wednesday Morning," is a strong presentment of the humorous side of German life. The early dawn struggling into the narrow street of the town, discloses a lady, followed by her footman, proceeding to early church; an old woman with her little child just out for the morning jug of water, while on the right a masquerading reveller, is leaning in a tipsy condition against the door of his shop, striving to get his key in at the door, and much

perplexed evidently at his want of success. There is great fidelity and expression in every detail, and a bit of humor that is most pleasing.

There is a view of Constantinople by Ziem, "The Caravan Departing for Mecca."



G. H. BOUGHTON, A. R. A., PINX.

J. M. BARNESLEY, DEL.

HESTER PRYNNE.

quite unlike any of his characteristic work, save in the brilliant and striking colors he always makes use of.

Opposite is "A View on the Loire," by Daubigny, a landscape drawn with knowledge and thoroughness, the tones of color, and strength of sky being heedfully studied and carefully expressed.

There is a lovely child face by Perrault, called "La Pauvrette," a dark Italian type of child life, with large, soft earnest eyes, and a mass of strong black hair, falling around a pensive innocent face.



E. NICOLL, A. R. A., PINX.

J. M. BARNSLEY, DEL.

A CAPITAL DAY FOR TROUT.

There is an excellent example of Toulmanche, who paints beautiful woman in grand toilet, with marked effect in many of his works.

Two fine pictures of the Dutch school are in front, one "The Alchemist," by Smidt, a picture of great delicacy of finish in every detail, the other "A Study of some Gin-drinkers," by Hemskirk, a most interesting and wierd picture, also a fine examples of the elder Verschuur, and a noble cattle piece by Vrolok.

The art of water-color drawing has for many connoisseurs a wondrous fascination, and nothing can certainly be more elevating than this charming study. The great strides which it is making in popular favor is shown by the studious effort put forth by the greatest masters to excel in this branch of Art, and the exhibitions of the Royal Society in London—with those of the kindred society on the Place Vendome in Paris, each year shows the leading artists emulating for distinction in this branch of Art work. The

best collection now boast of water-colors by Turner, Alma-Tadema, Barnes, Foster, Richardson and Carl Haag, and of Continental artists like Leloir, Vibert, Pollet, Tapero, Gerome and Lambert. It is to be hoped that the love for this beautiful art will receive increased attention in the schools of our own country, where we have some worthy students and successful artists, though no great masters.

Mr. Chapman has only eight water-color drawings, but they are all most striking and perfect works. His *Le Loir* is, in grace and beauty and high artistic work, the most perfect example of this master in existence. Another is "*The Broken Hoop*," by Barnes, which took the second medal at the exhibition of the Royal Society in 1876, in London. His



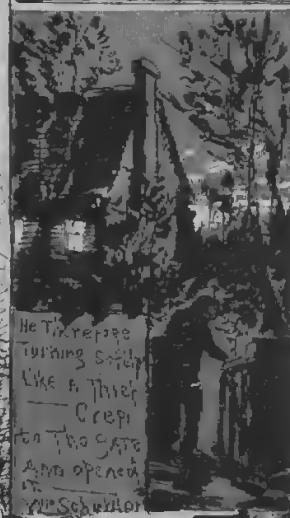
DANBEGNEY, PINN.

J. M. BARNSLEY, DEL.

A VIEW ON THE LOIRE.

Pollet is a soft, delicious study of the nude, called "*The Age of Innocence*." Vibert's "*Spanish Dancing Girl*" is so perfect and artistic, and withal so pleasing, that we linger over it with admiring pleasure.

We have given our readers this sketch, feeling and hoping that this addition to the Art treasures at home, are but the prelude to an extended and growing culture, which will not only elevate and ennoble, but strengthen every human soul, that may come under its influence.



ENOCH ARDEN.

THE SKETCH CLUB AND THEIR ILLUSTRATIONS OF TENNYSON'S IDYL.

MR. ERNEST ALBERT, the talented and popular scenic artist, entertained the SKETCH CLUB, at their monthly meeting of March 2d, and selected as his subject Tennyson's "Enoch Arden." That the selection was a good one, was proven by the beauty and quality of the sketches.

The attendance was very large and the enjoyment unlimited. Mr. Albert received his hosts of friends with hearty hospitality and succeeded in giving all an evening's entertainment long to be remembered. There was singing by the Apollo Club and by the Sketch Club Quartette, after which a magnificent reading of the poem by Mr. Chas. R. Pope, the popular theatrical manager, who kindly contributed his valuable services, and rendered the idyl with great tenderness and dramatic effect. After which, Mr. Gus. Thomas sang the "Prodigal Son," (revised and altered) in so touching a manner as to demand an enthusiastic encore. There were many other songs and recitations, notably among which were those by Mr. Daniel Maginnis, comedian of the Boston Theatre.

THE SKETCHES.

Placed upon the centre-table was a wonderful little clay sketch by the talented young sculptor, W. W. Gardner, who formed from the clay, in a masterly manner, the feelings of Enoch, who all day long sat often in the sea-ward-gazing gorge :

"A ship-wrecked sailor waiting for a sail."

Will Schuyler showed Enoch Arden as suggested by the lines :

"He, therefore, turning softly, like a thief,
Crept to the gate and opened it."

Paul E. Harney had a dark scene of a woman's face, lit up by a candle and holding a Bible, seizing his inspiration just at the lines :

"Then desperately seizing the Holy Book,
Suddenly set it wide to find a sign."

Charles L. Brown had a neat pen-and-ink sketch of the house, made according to the lines :



" And made a house
For Annie, neat and nest-like, half way up,
'The narrow street that clambered towards the mill."

Russell Riley contributed a promising sketch with a bright sunset background and a dark foreground, where 'mid the palms, Enoch Arden looks forth, and as Tennyson says:

" And no sail."

Charles Halloway depicted the agony of Enoch Arden on his return, as the thought came rushing over him, conveyed by the line—

" Not to tell her, never to let her know."

J. H. Fry chose the hour of Enoch's agony, and sketched the feelings of the man.

J. R. Meeker had as his contribution, a pretty pellet sketch from the first eight lines of Enoch Arden.

Will S. Eames contributed a charming water color illustrating the lines:

" Just where the prone edge began
'To feather toward the hollow."

Frank E. Gates succeeded in making a strong picture from the line—

" And yet he led the way
'To where the rivulets of sweet water ran,"

J. M. Barnsley chose as his subject the same lines as those illustrated by Eames, but treated in a different manner and very effectively.

W. L. Marple presented one of those quiet grey morning effects, in the execution of which he seemed to have been very happy.

F. W. Ruckstuhl had a pleasing modeling in clay of the head of the heroine.

Gus Thomas was represented by a strong charcoal sketch of the ideal head of the aged Enoch on his return from exile.

W. D. Streeter also contributed a pretty charcoal sketch, showing Enoch's return.

Geo. W. Chambers had a sketch depicting the last moments of Enoch.

Ernest Albert, the host, furnished an artistic proof of his power in a brilliant sketch painted on a palette, on the lines—

" 'The hollow bellowing ocean, and again
'The scarlet shafts of sunrise, but no sail."

The company dispersed at a late hour after having had a most delightful reunion—and all congratulated Mr. Albert upon his success.

HOW TO DRESS THE WINDOW.

IN the east, where people pay particular attention to the drapery of their rooms, they generally change with each season of the year. In the Winter, many of the residences in New York, Boston and Philadelphia, remind one very forcibly of an upholstery establishment, for, at each window you will see, besides two sets of shades, sash curtains, heavy drapery and valences. When spring comes, they shed the heavy drapery, leaving the sash curtains, shades, lace drapery and valences.

The sash curtains are generally hung on invisible rods, and are fastened back with ribbons forming a diamond shape. For material, the dotted muslin and hand lace are used quite extensively, while the illuminated Madras cloths in small figures are very popular.

For shades, white and green holland are considered the thing excepting in the dining-room, library and hall, where red and sometimes striped holland is used. In St. Louis, Pittsburg and other smoky cities, the opaque shades are used in preference to the holland inasmuch that they do not soil so quickly. There are a variety of attachments or trimmings in vogue at the present time, the more popular of which are the cord loops, nickel or brass bars, rings and chains. Many people prefer the shades perfectly plain, while others have lace or fringe, of the latter, the thread fringe is the later and more desirable.

In lace drapery, there is a great variety of opinions as to what kind of lace is used most. While the antique and cluny have been in general favor for some time past, they are now somewhat on the wane, and the demand for them is steadily decreasing. For drawing-rooms and parlors, the Brussels' point, Tambour and Applique are decidedly the richest, while the Madras, in illuminated figures and stripes, and the Guipure d'art are very largely employed. For chambers, the Scotch guipure and Nottingham, in stripes and block patterns take preference, yet dotted muslins are used to some extent. The draping of these curtains is a matter of taste. While some drape high up on the window, others hang perfectly straight, allowing the curtain to lay on the floor but five or six inches. When they are looped back, bands of silk, worsted and tinsel, or worsted and tinsel ropes are used. Fancy tassels and cords are also used very extensively.

Where heavy drapery is used, the material is of Plush, Momic cloth, Satin, and Spun Silk, or Turkoman, Belvedere, Tapestry, Cashmere and Jute. These are looped back with bands of plush, ropes or chains.

Where lace drapery is used, valances or short lambrequins are added for the inside finish. These are made of goods mentioned in the foregoing article, in Eastlake, Queen Anne, Turkish, Louis XVI and Adams designs in accordance with the other furnishings

of the room. Poles are used the most but cornices of rich mouldings are preferred by many.

Mantel valences are made either in contrast with the windows or to match them. For material, plush, felt and satin are mostly used, trimmed with bands of embroidery or plush and fancy fringes. Hand-painted mantel valances are also very popular.

While the above articles are meant to give a general idea of the styles in use at the present time, it is not to be supposed that they can be put to practical use in all households. Many people have ideas of their own, which they like to carry out, to them, we would say, if you can be original, do so, but we would suggest that they do not try to over-do the thing, for nine out of every ten home-made window draperies, show the fact that they are home-made. Then again, that which is used in the east, does not always command the favor of the west, but it is a noticeable fact, that, if the west does refuse to adopt eastern styles at first, they generally fall into them later on, and for this reason we cannot see why they do not grasp them while they are new.

N. W. JACOBS.

STUDIES IN ART.

BY COUNT A. DE VERVINS.

ARCHITECT.

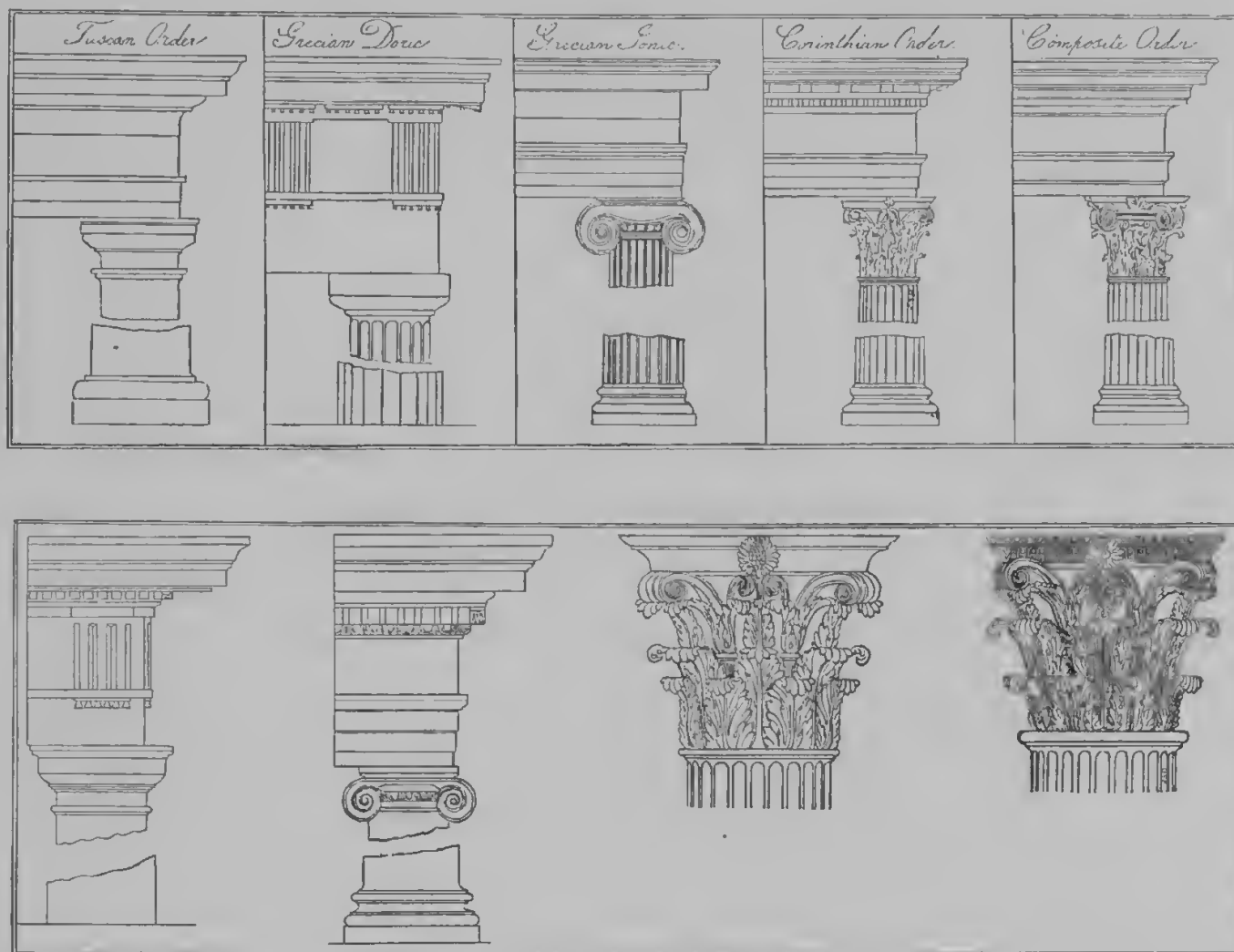
II.

THE distinctive characteristic of Grecian architecture is the column, and the attendant and accessory elements which it necessarily calls for. Summary as is this definition, I think it sufficiently comprehensive, because it is understood that from the form and dimensions, or rather the proportions of the column, it follows that the perystile of the edifice, its elevation and all the details of the Facade, the Cornice, or the Friezes, must result from one another, to fulfil the conditions of taste and harmony of which the Greeks have always shown themselves such faithful observers.

Three principal orders are allowed to have existed among the Greeks : the *Doric*, the *Ionic* and the *Corinthian*, to which we can add two other orders derived from the first. These secondary forms are the *Composite* and the *Caryatid*.

As it is impossible to describe these orders clearly without entering into technical details incompatible with an article which is addressed to the general public only, I find it more satisfactory to give a cut of them, which will sink more easily into the memory, and which will thus better answer my purpose. This cut, which I owe to the kindness

of Mr. Kirchner, architect of the St. Louis Schools, will enable the reader to distinguish by comparison the differences of the four orders: Doric, Ionic, Corinthian and Composite.



It is claimed that the name and origin of the *Doric* order comes from a temple erected to Juno, in the city of Argos, by Dorus, the son of Hellenus and the Nymph Oreis. Others suppose that the Doric column was suggested simply by the posts or tree trunks which must have been used in the earliest structures; while others still allege that the proportions of this column were adopted first by the Greeks in Asia Minor by analogy with the human form, the column having a height of six times its diameter as man measures six times the length of his foot. But as Mr. T. Hayter Lewis, Professor of Architecture in the University of London, has well observed, this remark would be more justly applied to the Romans, for the above measure is far from being invariable in the Doric Column, which varies in height from four to six times its diameter; as is seen at Corinth or at Sunium.

The *Ionic* order derives its name from the form of the columns selected by the Ionians in the erection of their temple of Diana. It is related that following the example of their brethren of Achaia, they borrowed their proportions from the human form, taking woman for their model, and that it is for this reason that the Ionic column is nine times its diameter in height; that its base is encircled by a cord which recalls the sandal, and that the Capital is ornamented with Volutes which represent the hair falling from either side of the head. Vitruvius adds to the preceeding that the Greeks adopted these two forms to represent, in

one, the dignity and simplicity of man, and in the other the grace and the charms of woman. But the result of recent discoveries made in Assyria shows that the Capital of the Ionic Column was employed by the Assyrians while art was still in its infancy among the Greeks. Mr. Skidmore attributes the origin of the Ionic Capital to an imitation of the tourillons and volutes of the goldsmith; finally, a fragment of a capital, very coarsely sculptured, almost formless, but of undoubted antiquity, found in Sicily by a French traveler, authorizes the opinion that imperfect efforts, put forth at an epoch very remote, gradually developed into the discovery of the Ionic Capital.

The *Corinthian* order derives its name, still following Vitruvius, from Callimachus and from a basket of flowers sculptured on the tomb of a Corinthian virgin; and, according to the same authority, the Corinthian column represents a young girl as the Doric and Ionic represent a man and woman. Unfortunately for this tradition, there is no proof that this order originated at Corinth, the ruins of which show not a single one of these Capitals. For the rest, the Corinthian Column did not appear till late among the Greeks, who never employed it except in the interior of their temples, whereas, Assyrian sculptures far earlier, such as the columns of several monuments, which date from the Egyptian Pharaohs, show the Capital ornamented with foliage. Finally, the Greeks who founded Miletus in Ionia, Asia Minor, reared a temple to Apollo Dydymus, in the interior of which were columns ornamented with Acanthus flowers, and this about a century before the birth of Callimachus.

In the columns of the *Caryathic* order, the shaft of the column is replaced by a female figure. But while loyally recognizing that no other people has attained to that degree of purity, elevation and beauty in the art of which the Greeks furnish us with so many examples, it must be said that they are no more the inventors of this order than of the Corinthian or Ionic orders. In fact, the Indians and Egyptians substituted long before them the figures of men and animals, real or imaginary, for the shafts of columns or sustaining pillars. But the Greeks have this peculiarity, that they always choose the figure of a young woman: which seems to justify the opinion put forth by Mr. Gwilt, who, relying on the fact that this order is applied for the first time in the temple of Diana Caryatis, thence concludes that these figures must represent the priestesses of Diana, and not, as Vitruvius says, captives or women branded with shame.

The *Composite* Greek, like the *Composite* Roman, is formed by the alliance of the Ionic and Corinthian, to which they added frequently accessories, which while departing from these two orders, contribute, perhaps, to the richness of the monument, but always at the expense of the purity of the style.

The Etruscans, who are reputed to have been at once the creators of the Tuscan, which approaches the Doric Greek, and of the Arch (if this form of architecture was not imported from the East or from Egypt), and whom others consider imitators of the Romans, have left no monuments of their labors other than vases and tombs. The edifices which they must have built were probably destroyed in the continual wars which they had to sustain and were never rebuilt for the same reason, as not one remains. We

are thus reduced to conjectures, whence I will content myself with recalling their name here; their vases belong rather to the history of Ceramics or painting than to that of architecture. As to their tombs, notwithstanding some particulars as curious as interesting, since they were generally excavated in the rock, such as those which are seen at Volci, Chuzi, or Cervetri, and as for the rest they present neither the Tuscan column nor the Arch nor Vault, the invention of which is attributed to them, in place of entering into digressions which would still further extend this article, I will pass at once to Roman Architecture.

Inferior to the Greeks in all the Arts, one cannot but recognize that the Romans personified force and abundance as the Pelagians or the Hellenes personified that elegance and sobriety in details which constitute the purity of styles. Also, the Latin Doric and Ionic are much inferior to what they were among the Greeks, whereas the Roman Corinthian appears far superior to the Grecian Corinthian. And it is for that reason that we see this last order employed in preference to all others among all the nations which Rome subdued beneath her yoke. In Asia, in the Gauls, in Africa, in Asia Minor, in Syria, in Egypt, in Spain, and even in Greece, where the Romans reared the magnificent temple of Jupiter Olympus, everywhere, in short, the Corinthian was chosen and prevailed; for it bears the seal of the Roman genius, as the Doric and Ionic that of the Greeks.

No people has reared so many grand monuments as the Romans, as this was due to several causes, in themselves irrelevant to the love of the arts.

The two principal causes, from which almost all the others arise, are, a national pride without example in the history of the world, and a political organization equally without its like.

The monuments which they have left to the grandeur of their power and of their pride are the paved roads which radiated from the sovereign city to end on the confines of the empire; ports, bridges, forums, temples, basilicas, mausoleums, palaces, triumphal arches, prisons and commemorative columns, cisterns, baths, hippodromes, theatres, amphitheatres, markets and imperial cities.

But the Roman roads were but strategic routes and they are explained by that truth which has become proverbial "that the Romans conquered the world by turning up the earth." However, the sword did not remain inactive; a convincing proof of which is found in the massacre of the Usipetes and of the Teukters, a massacre in which four hundred thousand peoples perished by the steel. Caesar, himself, reports (*Commentaries of Caesar*, iv, 14) "that he hurled his cavalry on the women and children who were fleeing, and that he lost not a single man!" Cato indignantly cried in open senate that "Caesar should be delivered to the Barbarians!" But Cato was a dreamer, and the sovereign-people applied its tyranny to the conquered nations with the same unfeelingness and the same cruelty as Caesar; and thus to furnish water to a colony of Roman veterans, or to an isolated legion the Senate caused a river to be turned out of its course, or an aqueduct to be constructed, though it would have to be led twenty miles and carried over a mountain. And at the word of the Roman Senate, then dictator of the world, all the resources of a people, all the

vital forces of a nation were consecrated to the execution of the gigantic work which was to immortalize the glory of the Roman people.

The multiplicity of the temples is explained by the necessity of substituting the worship of that of Hesus or of Odin, to replace Belen by Appollo or Tharann by Mars; and later by the obligation of rearing altars to the Emperors.

The theaters, the amphitheaters, the hippodromes and the baths were ordained by that cry of the sovereign people; "*Panem et Circenses*,"—(bread and amusements). Finally, the tombs, the palaces, the imperial villas, the triumphal arches, the monumental fountains and the commemorative columns, were the work of pride. And as these works attested among the conquered the greatness of the Roman people, and cost the latter only a decision of the Senate or an imperial order, monuments were beheld rising up on every side.

Other causes however concurred to the same result; the Romans saw with large eyes, and whether by instinct or by an intuition of their prospective greatness can not be said, from the time of their first kings, when art was still in its infancy among them, the monuments they reared and the works they accomplished had a size which contrasted strangely with their condition and the extent of their little territory. When they became powerful this size became majestic, especially when after the conquest of Greece, the artists of that country came to beg for aid and protection of their conquerors.

But long before the Greeks, the Romans had had initiators in the Etruscans, and these, as I have said, had invented or borrowed from the east, the Arch and the Vault, which have the advantage of covering an considerable space without columns or pillars which make them particularly suitable to great edifices, and to the employment of brick. It is probably for this reason that we see the first works of the Romans constructed of stone and subsequently almost exclusively of brick; first, because they had little marble and employed it solely in the decorations and besides, brick lends itself better to the construction of the arch which became the distinctive characteristics of their architecture. When the Grecian artists came to Italy they had to conform themselves to the style in vogue which is the reason why the column was no longer employed as a support but only to ornament the pillars or the walls from which the vault or the arch sprang.

The edifices so constructed reveal more love of magnificence, luxury and majesty, that is to say, grandeur than of harmony and beauty, or as it is finely called "*the Esthetic*." In the interior they were paved with precious mosaics and the walls were generally stuccoed and covered with paintings in Arabesque or with marble, porphyry, alabaster or jasper with columns of marble, granite or porphyry. Hence Seneca comically complains in his letters to Lucilius, I think, that people are now obliged to walk on precious stones.

Whatever may be said of it, the Roman architecture is a grand style. Unfortunately, the decadence of the Roman people, the sundering of the empire, and finally its fall occurred before this species of architecture reached its apogee. First, it degenerated, and then it lost its distinctive character in the East, under the name of Graeco-Roman architecture before it became entirely Byzantine.

This change was the natural result of the new faith which was then spreading throughout the world. When men lifted the hammer on the statues of the false gods, they evidently could not have thought of rearing new temples on the model of the ancient ones. The spirit, as much as the form of the new worship demanded other edifices, and the fervor of the first Christian centuries made the artists and pious founders, and the people repulse as sacreligious the employment of the magnificent materials which antiquity had bequeathed them and consequently repudiate the thought of rearing to the One God, the Child of Bethelhem, a church which should resemble a temple of Jupiter.

Hence, tentative efforts which no precedent directed; that is to say, gropings and attempts which ended in a new style, the *Byzantine* or *Ancient Gothic*, whose beauties and defects are revealed to us in the Cathedral of St. Mark of Venice, and which is the most ancient, the most remarkable and the most pure work of this order of architecture.

When poor and persecuted christianity became the religion of the state and seated itself on the imperial throne, in the person of Constantine, the need of great churches was felt, as much from the desire to glorify God as from the necessity of having great enclosures where a numerous assemblage could hear the same discourse, join in the same prayer and intone the same hymns. But, as I have said, men were still too near to Paganism to avail themselves of its temples, and for this reason they choose edifices equally grand but which never had been intended for religious purposes. I speak of the *Basilicas*.

The Basilicas served at once for courts of justice, and places of re-union for the merchants and money changers, and were composed of an immense room flanked with side galleries and tribunes. This disposition fulfilled all the exigencies which were felt and was preserved during several centuries in the new Basilica, which were reared, whether Saxon, Norman, or Romanesque. But the Christian Basilicas were in imitation of the Pagan Basilicas, and it must be observed that be it for one reason, be it for another, the Christian soon substituted for the Grecian Architecture of the ancient Basilicas a system of arches resting directly on isolated columns which served for supports. An entirely new combination, of which there existed no previous example. This new method of construction was destined to become the fundamental principle of Christian Art in characterizing by the *Enfranchisement* of the Arcade, the abandonment of the Rectilinear system of construction of the Greeks and of the Romans. In fact, the arcade, which had become the dominant element of Roman architecture, nevertheless remained subject to the proportions of the Grecian orders, of which the entablature was a necessary accompaniment; and from this mingling of diverse elements sprang that mixed style which characterizes the Græco-Roman architecture. In detaching the arcade and abandoning the employment of the arches and vaults in their monuments.

Transported beneath the sky of the East, at the same time as the seat of the Roman Empire, the Latin style took a new character which it owed especially to the adoption and generalization of the cupola of which there were examples in Roman architecture but only as an accessory part, whereas, in the architecture called *Byzantine* this form becomes

dominant and fundamental; also every time that the Oriental influence made itself felt in the West, the cupola was introduced into edifices.

But this new style, which became in the West, the Romanesque, was five or six centuries in developing, for it was only towards the year 1000 A. D. That it finally took a determinate form and according to Mr. Voudoyer it gave then the most noble, the most simple and the most severe expression to the Christian temple. However much this style was employed, the plan of the churches of the West, preserved the primitive disposition of the Latin Basilicas, that is to say, the elongated form and the side-galleries. The modifications which were introduced, consist especially in the prolongation of the choir and the galleries, and in the addition of chapels which came to be grouped round the sanctuary. Finally, the use of bells, which was never adopted in the East but transitorily, contributed to give to the churches of the West, a physiognomy, which is peculiar to them, and which they owe principally to those lofty towers which became the essential part of their facade. The Romanesque belfries are ordinarily square towers composed of two or three systems of arcades in tiers, and terminated by a pyramidal roof which rests on an octagonal base.

I ought also to recall the crypt, a kind of underground sanctuary, which contained ordinarily the tomb of some saint or some martyr to whom the church was dedicated. The architecture of this crypt, which was designed to recall the epoch when the rites of worship were performed in caves or the catacombs was most often of a massive and imposing severity, proper to revive or recall the sentiments which must have presided at the first Christian re-unions.

The Romanesque style freed from its last slavery to antiquity seems to have caught a glimpse of the definitive formula of Christian Art, for majestic monuments attest the austere power of this style, and indication of maturity. Roman edifices may be observed ornamented almost to the point of simulating, from base to coping-stone one of those delicate pieces of embroidery called the Flowering Romanesque. At this epoch it needed perhaps but a final inspiration to arrive at Grecian perfection in all its purity, and Roman majesty in its magnificence; for this style is grand in its austerity, tranquil and subdued in its richest fantasies. Its rounded arches, joining the sweep of their curves to the profile of the columns, sturdy even in their slenderness, seem to characterize at once the elevated calm of Hope, the gravity of Faith, and to realize the promises of Charity.

But here a new style sprung up, the Ogive, that is to say, that the pointed arch, which the Romanesque artists had skillfully utilized to give more airiness and more grace to their vaults of great height, and which was destined to become the fundamental element of a style which in less than a century was going to close the future to the tradition, and to soon conquer the right to arrogate to itself the most beautiful architectural conceptions which have been produced.

The name and origin of this style have been keenly disputed. The Saxon peoples call it the "Jointed," the Latin peoples the "Ogivre"; but both are about in accord in designating it by the name "Gothic," to be given to the style which preceded it. As to its origin some find it in the observation, accidental perhaps, of several arches interlaced, and it

would not constitute but one of the fantastic forms which an art in quest of novelties adopts. Other give it a more distant origin in making it result very naturally in the first attempts to build with stone "from a succession of courses of masonry, each overlapping the lower one," or in the structures of wood, "from the facility with which a pointed arch could be formed rather than a perfect one. Some allege that it was imported from the East by the Crusaders, and some suppose that it was inspired in some bold mind by the observation of the great trees of a forest interlacing their branches a hundred feet from the earth. Opinion is no less divided as to what country gave birth to the Ogival, or pointed style, even the English appropriate the honor of having invented it.

A century sufficed to carry the pointed style to the highest power. Notre Dame de Paris, the Holy Chapel, the Cathedral of Chartres, those of Strasburg, Worms and Cologne in France and Germany, are so many admirable types the dates of whose construction range from the beginning of the twelfth century to the middle of the thirteenth.

But at the same time that the boundless faith of which it was the eloquent organ, was, on the morrow of its most sublime frights to begin to languish, even so, this splendid style was to lose almost as soon its vigor, and exhaust itself in disordered manifestations of its power. In fact, born with the enthusiasm of the first Crusade, the pointed style seems to follow in its diverse phases, the decline of faith; it began like it with a sincere eagerness and a bold abandon; then its aspiration being exhausted, the great effort put forth, a feictitious or reflected ardor engendered Novelty and Mannerism; the fervent zeal, the artistic sentiment, that is to say, the ray from on high was obscured and then came decadence. In one century Gothic architecture had risen to its appogee, and in less than two, it was verging to its decline. In the thirteenth century is produced the monuments which I have named, and in the fourteenth it became the Flowering Gothic.

That Flowering Gothic was still beautiful notwithstanding the exaggeration of its elegance, notwithstanding its lattice-work windows sustained by slender arcades, notwithstanding its pillars ornamented with round mouldings or beveling substituted for columns. But though it became too attenuated and too delicate, it was not therefore unimposing; and the Flowering Romanesque which is found in the churches of the eighteenth century, instead of detracting from them, seems to complete and decorate them.

Unfortunately, and it was a fatal defect, the Luxuriant Gothic was to succeed the Flowering Gothic. It filled the openings with irregular compartments; it rounded the edges of the pillars; it multiplied the mouldings; it imparted to the most massive supports even an undulating fugitive form where the shadow can no longer rest, reserving under the pretext of grace and elegance, all its resources and all its riches for the accessories, for the pulpits, stalls, friezes and bellfries. "It was," says Mr. A. Lefevre, "the visible decadence of the whole, but allied with great progress in the details."

The middle of the fifteenth century is considered the limit beyond which meretricious Gothic edifices are no longer the products of a style admirable and ever-progressing, but only the last manifestations of an art which abandons more and more of its original charac-

ter and inspiration, or happy imitations of great works which will never be renewed.

In Germany, where for a time it reigned without rival, the Gothic created the cathedrals of Erfurt, of Cologne, of Fribourg, of Vienna, etc., and finally was extinguished in the exaggerations of the Luxuriant manner. In England, after having given by the impulsion of the monks, notably of those of Glastonbury, magnificent evidences of inspiration among, which we can cite the cathedrals of Lincoln, of York, of Exeter, of Winchester, the cathedral of Dublin and the church of St. Patrick, this grand style found its decline in the meager scantiness and complexness of the so-called "perpendicular" style. Finally, in Spain and Italy, where it was also adopted, the Gothic had to contend with, in the first, the wonderful architecture of the Moors, the Saracens; in the second, the Byzantine and the remains left by the Greeks and the Romans. At Sienna, at Assize, at Milan, it overcame the local traditions and the renaissance which was arising, but this was exceptional.

So far I have spoken only of the churches, because from the tenth to the fifteenth century, that is to say, during the whole period filled by the Romanesque and Pointed styles old Gothic and Gothic properly speaking, the religious sentiment had full sway. The architects of the middle ages, whose genius gave birth to altogether marvelous temples for the Divinity, seem scarcely to have accorded any attention to the dwellings of man, even those destined for the greatest and most powerful individuals. Nevertheless it is the epoch in which we see rise by the side of the church, the asylum of peace, the stronghold which characterizes the state of permanent war in which feudal society lived.

But this consisted only of irregular and even inconvenient buildings, pierced with narrow windows, enclosed by two or three fortified walls and surrounded by ditches. The Keep, the great tower which ordinarily occupied the middle of the place, and the more or less numerous towers which flanked the walls, completed an edifice in which all was combined in a fashion to promote security.

In the greater part of these structures nothing seems to have been given to the harmonies of form. Scarcely does the style of decoration of the period show itself in the interior of some of the great halls, the customary residence of the proprietor's family. There were seen the vast chimneys with enormous jambs surmounted by a conical mantel, the ceilings with projecting beams ornamented with devices, escutcheons or sculptures. Narrow cells, sunk in the side of the walls served for sleeping apartments, and pierced in the heavy walls the windows formed, as it were, so many little chambers raised several steps above the floor of the great hall which they lighted. Stone benches were ranged on either side of the embrasure, and were usually occupied by the gentle damsels or noble dames, whose eyes scanned the country to discover on the horizon the waving pennant of their lords returning from a raid. Yet it cannot be denied that even without seeking it, the architects of these silent demesnes often attain, aided, it is true, by the picturesque sites, which in many cases frame their works, to a majesty of relief and a grandeur of form truly admirable, which gives voice to the feudal authority and savage power of which the castle of the middle ages is at once the instrument and the symbol.

Built most frequently on elevations, it is not without a species of eloquent audacity that

the towers and the donjons lift themselves up and rise above each other, command other or mutually sustain each other. And there is frequently a sort of rude grace in the manner in which the encircling walls scale the sloping hillsides, wind about with the suppleness of a serpent. Evidently in carrying so high in air its gloomy front, the castle has no other end but to avail itself of the advantages of distance and height, but it is none the less true that it casts upon the sky an imposing and superb outline.

A whole civilization, superior to our own from the point of view of poerty and of sentiment, if not of that science, lives again in memory, in the multitude of ruins which strew the soil; for we must join with the system of isolated castles whose crumbling towers still threaten every valley; the sturdy defences of the cities and towns, gates, ramparts, citadels, belfries, etc., immense works, which though inspired solely by the genius of war, united none the less to the grandeur of the whole, a harmony and variety of details often admirable.

Finally we come to the Renaissance.

Who says "Renaissance," seems to say "a return to an age already lived, a resurrection of a dead epoch." This is not strictly true in this case.

When the new Aurora of the Arts rose upon Italy that country had but to search the ruins which her former splendor had left her to find models to follow, but in inspiring herself with those witnesses of another age she did not abandon herself to a servile imitation; she remained under the poetic influence of the powerful, and at the same time simple and sweet art, which had consoled the world throughout the whole duration of that long and gloomy infancy of a civilization which proceeded unceasingly and in great strides towards manhood.

From the twelfth century Pisa stimulated enthusiasm by rearing her cathedral, her baptistery, and the manastery of her famous Gampo Santo, magnificent works which opened brilliantly the career into which will enter so many illustrious individualities to contend in invention, in science and in genius. In the thirteenth century, it is Florence, which transforms Santa Maria de Fiori in conformity with the designs of Arnolfo di Gombio. After Arnolfo came Giotto, Orcagna and Brunelleschi, and at Rome Alberti, Le Bramante, Michael Angelo, Jacques della Porta, Baldassare, Perruzzi, Antonio and Juliano of San Galle, Gisconde Vignola, Serlie and even Raphael, who was at times an architect, and who showed himself perhaps as grand in this art as in that of painting.

In the style which this immortal phalanx of genius created, the Latin round arch resumed its ancient empire; the Ogive is abandoned, but the columns which decorate the capitals or the entablatures, furnish examples of a phantasy which yields nothing to the wonderful caprices of the Ogival style. The pediment of the Greeks reappears, and the cupola, that bold introduction of the Byzantine style, becomes the dome whose imposing vault defies in its prodigious spring the miracles of Gothic perpendicularity.

From Italy the masters spread throughout Europe, and at the same time, that they conformed to the tastes of the countries which called them in or received them, they remained the apostles of the new style which gave birth to the Cathedral of St. Peters at Rome.

Under Francis I, the French Renaissance begun under Charles VIII, by the erection of the celebrated castle of Gaillon reached its appogee in the works of Peter Lescot, of Dominique of Cortona, Philip de Lorme, John Bullant, who while inspiring themselves with Grecian and Roman antiquity knew how to give to their edifices a national character which went on accentuating itself till the beginning of the eighteenth century, but after De Brosse, Du Cerceau and Perrault, that is to say, after Louis XIV, this beautiful style became perverted like the morals of the times and the wars which arose a little later, and which embraced Europe from one end to the other, did not allow architecture to seek out another path when she seemed to have come to the end of those which the Renaissance had opened. It was at this very time that Inigo Jones, Christopher Wren, Robert Taylor and William Chambers gave to English architecture a brilliancy which it had never known since the erection of its Gothic cathedrals.

I come at last to existing architecture, that is to say, to the Neo-Greek, which began to flourish in France under the reign of Louis Philippe after the fruitless efforts which had been made in that country as in England and Germany to revive the Greek and the Gothic, but I find it prudent to terminate this article here. In fact, I should have to speak of contemporary architects, of Mr. Hamilton, of the Adams Brothers and Mr. Thompson and others in England; of Schinkel and Kleuze in Germany, of Lassus and Violet-Leduc in France, and of a considerable number of great men here and among our neighbors of Canada and Mexico. But this is precisely what frightens us. If I praise without reserve I would pass for a flatterer, and I would not be sincere always I confess. If I say on the contrary all that I think, I should, in the first place, change nothing, and then I would give offense to not a few honest artizans, masons and carpenters, who call themselves architects, and who in very good faith, think themselves the rivals of Michael Angelo and Brunelleschi. Finally, if I must tell the whole truth, I greatly admire Saint Stephen, the great Christian Deacon, who was so cruelly stoned to death, but I have no anxiety to meet his fate. Now these worthy fellows of whom I speak, have too many stones at their disposal for it to seem to me prudent to incur their anger.

COL. DONAN.

WE take great pleasure in presenting, in this number, an excellent artotype of Col. P. DONAN, the famous writer and journalist. His present home is at Fargo, Dakota, where he has the editorial charge of the *Argus*, one of the leading journals of the great and rapidly growing Northwest. He is no stranger to St. Louis, having been, several years since, the editor of that well remembered journal, the Lexington (Mo.) *Caucasian*, a weekly that gained under his management, not only a national, but a world-wide reputation.

It was he, who, in the *Caucasian*, in 1869-70, first suggested and led against nearly the whole Democracy of Missouri, the "Possum Policy," by which nearly 90,000 men were enfranchised. Col. David H. Armstrong and A. W. Slayback were almost the only men, who, for months after he began the crusade, endorsed the plan and stood by him. Through the *Caucasian*, in October, 1871, he first suggested the abandonment of the national field by the Democratic party, in order to bring about a bolt or split in the Republican party, and hoisted the names of Horace Greeley and Gratz Brown, to lead the Republican bolt against Grant. It was to him, in response to this article, that Horace Greeley, on the 19th day of October, 1871, wrote the famous letter, that made him the nominee of the Republican Convention, at Cincinnati, in May, 1872. Col. Donan opposed to the bitter end the Democratic nomination of Greeley at Baltimore, which killed him and his chances, maintaining that it destroyed him as a Republican and gave him no strength as a Democrat. Since the defeat of Greeley, Col. Donan has not taken a very active part in politics. In February, 1877, he wrote a letter to the then Governor Hayes in which he strongly urged the "Southern Policy," that Hayes adopted when he became President, and which called out from Hayes the only written assurance he ever gave a southern man of that policy. Both Col. Donan's letter and the response were published all over the country. As long as the South had one single wrong or grievance to complain of, he was in the front rank of her extremest champions, but as soon as her people got the power into their own hands and began to use it to stifle free thought and free expression, to prescribe men on account of nationality or for opinions sake, and to buldoze voters, he promptly came out just as vehemently in opposition to all these. He had been consistent in opposing whatever he deemed wrong, and championed whatever he thought right, on either side on both sides, and in his sympathies and opinions, national and not sectional, patriotic and not partizan, believing in the United States against any factitious State or combination of States.

Socially, Col. Donan is one of the most charming gentlemen in the country. For a number of seasons he was the leader at White Sulphur Springs, Virginia, where congregate the best society in the country. He has acquaintances among the first people in almost every city in the Union, and has recently distinguished himself in St. Louis society by originating and conducting the celebrated excursion of the "Russian Broom Brigade" to St. Paul, Minneapolis and other important points in the Northwest. Though a dozen years or more a prominent man before the country, Col. Donan is yet young and in manners, appearance and conversation is one of the most delightful gentlemen to be met with.

THE AESTHETIC IN MUSIC.

BY P. H. CRONIN, PH. D., A. M., M. D.

"The main characteristics of any given art, at any given moment, are referable to the social and intellectual condition of the nation and period to which that art belongs." — HEGEL.

THE above quotation from one of the most eminent art critics of the age, is an epitome of the opinions of Hegel and Taine, in regard to the distinctive characteristics of all art. Emanating from such high sources, these opinions have been accepted, with more or less satisfaction, by earnest students of aesthetics in every land. It would seem that both Hegel and Taine regard art "as a sort of intellectual fluid, with no shape of its own, but assuming the form of its environment," or contemporary civilization.

Assuming the correctness of the position, that art is a shapeless, non-formative material, we might conclude that the art of music is the given expression or typical image, of a given condition of civilization. Hence mediæval music, in accordance with popular notions regarding that period, should possess a morbid or mystic character, while the musical productions of the eighteenth century should abound in sentiment. But here, on our first application of the Hegelian theory, we are met by a positive contradiction of the master.

It is well known that with the Greeks, sculpture was the leading art, but Greek civilization, while explaining the superiority of sculpture at that period, does not account for

its existance, and to the disintegration of Asiatic Architecture, much we look for the art germ that bore such artistic fruit beneath the classic skies of Hellas. Again, we note Grecian Sculpture, in its turn becoming corrupted and disintegrated and in its decay yielding up its ideas of perspective, action, background and even light and shade to form the elements of a new art, painting, which in turn, having gained its full growth, gave its genial beauties to music, and as we see in our own day, the artistic idea is being lost to music, while poetry, as in the case of Wagner's Music is fast becoming the classic art.

Hegel gives us three divisions of art, symbolic, classic and romantic. We learn that symbolic art is rudimentary and appeals to faculties distinct from the purely artistic, thus giving to this division of art a more or less conventional, religious, historical or scientific meaning. In its development, symbolic art, unconcious of its powers, gradually brings into play the artistic faculties, as well as the intellectual and moral. The symbol becomes a form, the hieroglyphic, a picture, the craftsman becomes an artist and the symbolic is lost in the classic phase of art.

Classic art means art for the sake of form, and form for the sake of *beauty*. This type of art seeks no aid from any faculty but the purely artistic, for no other faculty can appreciate its highest motive, the attainment of the beautiful. But, with time, beauty of form is no longer possible, because mere form has attained its greatest development, logic and ethics force, the artistic faculties to yield to their subtle influences and gradually the romantic phase of art is reached.

Hegel would confine symbolic art to architecture, classic art to sculpture, while painting, music and poetry are in the order named, termed romantic, yet even in this arrangement, we notice a contradiction. We find architecture symbolic in early oriental civilization, classic in Greece, and romantic in Roman and Byzantine days. Sculpture we will find symbolic in Egypt classic in Hellenic antiquity and romantic in the mediæval revival, as well as at the present day, Painting was symbolic under the giottesques, classic in the renaissance, and is romantic to-day. Music, was symbolic, up to the seventeenth century, classic for two centuries after, and is undoubtedly romantic to-day.

Michael Angelo, in forcing marble to writhe and gasp in unsculptural and ghastly throes. Murillo, making saints and virgins reel and grimace in ecstacy. Rembrandt, shedding a romantic halo over old clothesmen and fishwives. Verdi tearing to tatters musical phrases in screeching emotion, or Wagner dissolving them in suggestions of lakes and mist and moonbeams, is each, in his way, only striving to awaken the clogged faculties in imperfect forms by the aid of some stimulant extraneous to art.

We must own then, that above all art expression, is a central idea, an art germ, the existence of which cannot be accounted for by any change in civilization, but rather by the cravings of an asthetic faculty which longs to be satisfied by forms and its constituent elements. The mere senses are not competent to view this field of activity: logic fails to comprehend it, nor can our moral nature judge it. Vision comprehends color, logical sense the subject and moral sense the tendency of that subject. But the astetic faculty is *sui generis*, being mentally differently constituted from the sensual, logical or moral faculty,

and as the sense of sound cannot replace that of sight in the perception of color, so no other faculty can replace the artistic faculty.

This faculty, having a distinctive nature, must necessarily be influenced by distinctive laws of action and reaction. As in physical so in mental operations, movement succeeds movement according to unvarying impulse, and aesthetic perception and creation are no exception to the rule that all finished things must follow a definite course of birth, growth and decay.

The earliest Gothic workman followed a pattern left him by the Lombard mason, and while he varied it as to light and shade, he did not aim to destroy the original form. The Gothic son carved in finer lines than those left him by his father, and the successor of both developed with every stroke of his chisel a more delicate form. In this manner the broad and simple Lombard mouldings became rich Gothic tracings, which in turn assumed the form of Flamboyant lacework, and the artist of the fifteenth century, finding the tracing a mere cobweb, and fearing to use his chisel in the direction, turned back to an imitation of the Greek models or endeavored to rearrange existing forms.

In music we find a parallel to the changes in architecture. Bach, Handel and Marcello give us examples of songs ending with two or three weighty notes. Pergolesi and Leo make the cadence form smaller and add a few non-essential notes to the structure. Gluck and Jomelli give additional length to the cadence, by a skilful turn or introduction of a high note, and it only remained for Mozart and Cimarosa to write a cadence of seven or eight bars with an added floritura of nearly as many more. Palestrina found music a mere web of many voiced harmony, and his successors forsook the polyphonic and devoted themselves to the development of single voice parts. Harmony was full blown, and melody and rhythm followed harmonic disintegration as a natural sequence.

In no art can classic evolution be better studied than in music, though Hegel condemns it to hopeless romanticism. The robust and simple grandeur of Phidias and Polyclete finds its counterpart in the heroic works of Bach and Handel. With them effects were produced merely by the voices of parts, while rhythm and orchestration, as distinct musical forces were unknown. Their large and solid forms were devoid of emotion, and like Michael Angelo's patriarchs and prophets, the airs of Handel with their running accompaniment of violin and base, were devoid of color, background, light or shade, but glorious in heroic strength. This extreme largeness yielded to the exquisite softness of form and pathos of expression as well as delicacy of strings and reeds so characteristic of the period of Gluck. Then followed more attenuated and less connected form; an enriched orchestra and highest development of rhythm and phrasing. Graceful, tender and brilliant is this style, though rarely susceptible of serious emotion, and absolutely devoid of heroic strength. Mozart, Cimarosa and Haydn are the leading exponents of this the last phase of the purely classical in music, to which we give the name idyllic, in contradistinction to the heroic of Bach and the dramatic of Gluck. Beethoven's mediative moods, Rossini's sensuous gayety and Weber's and Schubert's melancholy tinting form the transition stage between the true musical idea and the pronounced romanticism of Verdi. Then comes the disintegration of the over blown

flower of classic composition and its substitution by the poetic idea; elaborate orchestral effects and spectacular display.

We have seen that the general character of all arts is the same, being the result of the same mental cravings and unvarying universal law.

The artist is, individually, but a necessary condition of art, receiving and giving that which may be studied in reference to its origin as well as to its effects. The work of art forms the center of æsthetic study, which may journey backward to its origin or forward to its effects. The impressions left on our mind by a work in its completeness, no matter how close our study, will afford little satisfaction as to the genesis of the work, and he who would share our impressions, will sadly fail, for the difficulty of individual comparison and critical analysis is ever present. No two minds are impressed alike by the same object as is well shown in the works Ruskin and Paine. The former ever consulting the present, the latter alive only to the past. The æsthetic faculty has its growth from within. Civilization may modify art but can never produce it, for its beginning and ending is in an *Intelligence* that directs and controls all our motives.

STEPHEN HELLER'S SECOND PIANO-FORTE SONATA.

SO much has been said and written about the Sonatas of Beethoven, that any further criticism upon them, would almost be superfluous. They have been dissected and analyzed even as far as regards the minutest details by able writers and thinkers, who made the subject a study, and why not? These great works, which form an era in musical history, cannot be too highly rated. Indeed, it is deplorable that they are not known better by the majority of educated people, and even educated musicians. But in examining these grand compositions, we are apt to overlook others, which, if not equally as great, still deserve, and even demand the attention of the musician. For instance, the sonatas of Schubert and Weber, which are works of the first magnitude, are but seldom brought before the public. In fact, the sonata form, which certainly can show the genius of the composer more than any other musical form in existence, is entirely too much neglected in

this age of romanticism. However, a few modern composers are bold enough to produce their best thoughts in the sonata form, and among them is Stephen Heller, who is one of the best exponents of the romantic school now living. He has written four sonatas, and it is the second of these, in B minor, which is the subject of this article. This grand work is one of the most skillfully developed compositions for the piano that has been written since the days of Beethoven, and its four parts are so finely connected, that they form a complete whole.

The first movement is of the loftiest description and portrays admirably the sublimity of despair. There is a massiveness about it that can scarcely fail to forcibly impress the hearer. On the repetition of the theme, the left hand accompanies the melody in a manner which renders it one of the most striking passages in music known to the writer. There is not a tinge of joyfulness throughout the whole movement: all is despair, sadness, melancholy by turns, and yet there is a grandeur about it that is sublime; a weirdness that is terrible! The second movement, a ballade, is a most singularly beautiful and touching composition. It is an inspiration from the first note to the last. The melody is charming; the harmony superb. The second theme is sad and sorrowful, and the ending is extremely striking in its originality. The third movement, an Intermezza, is on the style of a Scherzo, and is finely worked. The trio contains a phrase similar to the theme of the first movement. The Finale or Epilogue, as Heller styles it, is full of energy and fire, and is an admirable piece of music. The second theme is a variation on the chief theme of the first movement, and this part closes in a brilliant and interesting manner. This sonata will never become what is termed "popular" (except, perhaps the Ballade), on account of its being too sombre and gloomy, but still it is a magnificent piece of work, and is fully worthy of the master mind that created it.

E. R. KROEGER.

SPRING SONG.

—FOR THE—

PIANO-FORTE.

By Ernest R. Kroeger.

Allegretto vivo.

mf Con anima.

mf

mf

mf

p

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Spring Song. Concluded.

This musical score is for a piano piece titled "Spring Song. Concluded." It is written for two staves, treble and bass clef, in a key of two sharps (D major) and a 3/4 time signature. The piece is divided into several measures, each containing complex chordal textures and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line.

Plaintive.

p

rinforz.

rit. r. l.

a tempo.

mf

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